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CC.: mēmā ā vū dō'gró rā=maman a vu  
deux gros rats.

W.: "'Father' in her dialect is the same  
as in standard French, or perhaps  
the first *e* is pronounced more like  
*ie* in the modern French '*pierre*.'

136. C.: pér=père.

CC.: pér= "

W.: "I don't think I have given all the  
various ways for 'I have' in the  
dialect. I will not say positively,  
but . . . it seems as if she said  
something like *ǣfē* or *hwfē* for 'I  
have.'"

137. C.: žé, hé hé.

CC.: zé.

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### OLD ENGLISH GRAMMAR.

*An Elementary Old English Grammar* (Early  
West Saxon) by A. J. WYATT, M. A. Cam-  
bridge: At the University Press, 1897.  
160 pp.

WHEN this latest grammar of Old English fell  
into our hands, we felt tempted to exclaim with  
Ymagynatyf in *Piers the Plowman*: "pere  
ar bokes ynowel!" Elementary Old English  
Grammars as well as Readers and Exercise  
Books, have kept coming thick and fast for a  
number of years. Besides, the publication of  
two new books is being looked forward to with  
keen interest; namely, the revised edition of  
Sievers' *Grammar*, and Bülbring's *Elementar-  
buch* in Streitberg's series. And now the list  
is swelled by another number. It is true that  
in the mother country of the Anglo-Saxon  
speech there have been so far no signs of a  
possible overproduction in this line; and the  
enthusiastic activity of America does not ap-  
pear to concern the author of this new gram-  
mar. Anyhow, no one could well be supposed  
nowadays to enter upon such a task, unless  
he were sure of his case.

Mr. Wyatt's plan was to combine in his  
manual the merits of Sievers' 'Germanic' and  
Sweet's 'independent' method, whilst con-

fining himself in the main to an elementary  
presentation of Early West Saxon. In the  
elaboration of this scheme he has been re-  
markably successful. Mr. Wyatt is a thorough  
scholar in Old English—as his edition of  
*Béowulf* has sufficiently shown—and though  
he naturally follows the steps of Sweet,  
Sievers, and Cosijn, he proves himself to be  
an independent philologist. The didactic  
talent of the author appears on every page.  
His methods of arrangement, classification,  
and formulation of rules are not absolutely  
new. Every intelligent teacher of Old Eng-  
lish has no doubt, in a great many cases,  
resorted to the same practical devices as Mr.  
Wyatt. But it is very convenient to have them  
put together, in a clear, concise form. To  
enumerate the 'innovations' in detail is un-  
necessary. Suffice it to call attention to some  
general features, and to mention just a few  
particulars which invite comment.

The text book does not pretend to be a  
complete grammar. "It would have given  
a specious air of completeness to the book  
to have added a section dealing with Old  
English syntax; but I am strongly of opinion  
that for the present such aid is best given in  
notes on selected texts." (*Preface*, page v).  
There are two principal parts: the first  
dealing with Inflection, the second with  
Phonology; besides we find, on the first  
seven pages, a condensed list of the chief  
paradigms, and in an Appendix a few sec-  
tions on Word-Formation. The exposition  
of the sound-laws is especially well done; we  
note in particular the stress laid on the chro-  
nology of the different O. E. phonetic changes.  
Praiseworthy is the author's effort in combat-  
ing inaccurate popular statements of linguistic  
phenomena (cf. § 119; § 68, n. i).

The statement that the O. E. diphthongs  
have the stress on the first element (§ 4; cf.  
§ 141) needs modification,—at least if we con-  
sider the comparative fulness of information  
generally presented in this 'elementary'  
grammar.—If *hwilc*, *swilc*, *mīn*, *ðīn*, etc., are  
given a place among the adjectives which are  
always strong (§ 41), such as *eall*, *sum*, etc.,  
should not be omitted. From the curious note  
that *ān*=one, has always the strong form, and  
*āna*=alone, always the weak form, we might

be led to conclude that *āna* has nothing whatever to do with *ān*.—Has the vowel length in *ōfost* (§ 108) and *ēfstān* (§ 128) been proved?—*getrēow* (§ 112 should be *getrēowe* (*getrīewe*); in § 126 we find *getrīewe*.—In the chronological table of sound-changes (§ 115), shortening appears in the first place. The only two examples given, *\*liht* and *betwih* (§ 162), may justify this arrangement, but the reader should beware of inferring from those instances a general rule of early shortening. Further, the influence of following *w* is, indeed, posterior to i-umlaut in *mēowle*; but *nīewe* (Sievers, § 73, 2), *fēawe* (§ 73, 1) certainly point to an earlier period. In these cases the student will do well to bear in mind Mr. Wyatt's words that some of these processes "must have been in operation over a considerable period of time."—The criticism of Sievers in § 145, n. loses its point by the fact that (1.) Sievers himself is guilty of no inconsistency in the use of the term 'Palatal Umlaut' in his Grammar (see the original German edition, §§ 85 and 102), and (2.) in his *Abriss* (1895), § 5, the name is employed in the narrower sense only.—The remark that the loss of *h* in *ðyre!* is preceded by i-umlaut and by breaking (§ 159), seems to be due to an oversight.

The following misprints have been noticed: p. 1, last word: *lāru* for *lārum*; § 33, n. 3, l. 5: *and in here* for *as in here*, § 40, 3: *miere* for *miere*; § 54, n. 2: *feorðe* for *fiørðe*; § 174: *onliehtan* for *onliehtan*, cf. § 126; the omission of the diacritical hook under the *e* or *o* in: *dehter* § 37; *āsecgan* § 60, d; *cwellan*, § 64, e; *swere*, *sweriað*, etc., § 80, and n. 5; *sende*, *send* § 83, n. 6; *neunde*, *neunde*, § 88, 5; *gesended*, § 89, 1 b; *secge*, § 93; *gongan*, § 96, n. 4; *elne*, § 171, 3; *forswergian*, § 174; *wegbestre*, *wedlāc*, § 175.

It is easily seen that every new elementary book is bound to be, in a certain way, an improvement upon its predecessors. Wyatt's grammar deserves, in our judgment, to be ranked among the very best introductions to the study of Old English, whether we look at it from the scientific or from the practical point of view.

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## SPANISH LITERATURE.

*La Isla Bárbara* and *La Guarda Cuidadosa*, two comedias by Miguel Sanchez (El Divino), edited by HUGO A. RENNERT, Ph. D.—Publications of the University of Pennsylvania, Series in Philology, Literature, and Archeology, Vol. v. Boston: Ginn & Co., 1896. 8vo, pp. xx, 297.

LA présente étude a été lue à l'École des Hautes-Études, à la conférence d'espagnol de M. Alfred Morel-Fatio, comme un des travaux de l'année scolaire 1896-97.

Dans cette édition, M. Rennert nous donne deux comédies dont l'une, *La Isla Bárbara*, est beaucoup moins connue que l'autre: c'est sur celle-ci que nous avons concentré notre attention. Disons tout d'abord que M. Rennert aurait pu faciliter de beaucoup la lecture et l'étude du texte en l'imprimant de façon à indiquer clairement les formes de versification employées par le poète, comme l'a fait M. Mérimée dans son édition de *Las Mocedades del Cid*, et comme le fait M. Menéndez Pelayo dans son édition du théâtre de Lope de Vega.

Dans l'introduction qui est bien faite, M. Rennert insiste en particulier sur un fait déjà signalé par M. Baist, comme il le dit du reste, à savoir que notre poète n'est pas un successeur du grand Lope de Vega, mais au contraire un de ses prédécesseurs. Aux passages cités par M. Baist, M. Rennert en ajoute d'autres encore tirés des écrivains contemporains, lesquels, me semble-t-il, mettent ce point hors de doute. A propos de l'un de ces passages, celui qui est tiré de l'*Arte Nuevo de Hacer Comedias* de Lope de Vega, il est à remarquer que M. Rennert semble ne l'avoir pas complètement compris. Nous insérons à ce sujet la note suivante que nous devons à M. Morel-Fatio.

M. Rennert n'a pas bien interprété le passage de l'*Arte nuevo* qui se rapporte à Miguel Sanchez; il a confondu l'*engañar con la verdad*, procédé que Lope signale comme ayant été employé par Sanchez "dans toutes ses comédies," avec le *hablar equivoco* dont Lope parle ensuite en général et sans application à Sanchez.

Voici le passage de l'*Arte nuevo*:

1. El *engañar con la verdad* es cosa  
Que ha parecido bien, como lo usava  
En todas sus comedias Miguel Sanchez,